



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

There are times when we will all ask ourselves if we are accomplishing important or valuable results—times of discouragement and honest inquiry. Particularly now it may seem to some that what we do is not of great moment as compared with the larger and more impressive kinds of work being done in the world—the works of charity, of humanity, of national welfare. But as Mr. Grant LaFarge said with reference to the American Academy in Rome, we should remember that our work is essentially one of constructive civilization, and that through its medium we are, we believe, enriching the common life of our nation. An ability to enter into the higher realms of thought and find enjoyment in the finer things of life differentiates men from beasts. In cultivating a love of art we are developing that which is best in ourselves, and in our fellow men and sowing those seeds which if properly nurtured will flower into a more perfect civilization than we have yet known. The greatest happiness comes, as we all know, through immaterial things. Are not we therefore doing that which is worth while when we open the doors and point the way to such enjoyment? Furthermore, from the materialistic side let us consider that as some one has said—a lump of clay may be worth only a penny but made into a flower-pot will be worth 5 cents, into a vase \$5 and into a beautiful vase exquisitely shaped and colored many hundred dollars. Thus we see art enriches the individual and the nation, spiritually and materially. May we not then feel content that we are doing a serviceable work, a work which is of eminent and lasting value, when we encourage and aid the development of art and increase its intelligent appreciation?

Respectfully submitted,

LEILA MECHLIN,

Secretary.

EXHIBITION OF AMERICAN INDUSTRIAL ART

For the first time in the history of our country manufacturers, artists and the Federal government have combined in assembling an exhibition of American

Industrial Art. This exhibition was opened in the National Museum at Washington on the evening of May 13th, with a reception and private view in honor of the delegates to the sixth annual convention of the American Federation of Arts then in session in that city. It was assembled by the American Federation through the cooperation of the leading American manufacturers and makers, and was installed and will be cared for by the National Museum under the authority of the Smithsonian Institution.

In this exhibition which will be open to the public until the middle of next September are shown rugs, tapestries, silks and other woven fabrics, laces, embroideries, linens, dyed textiles, etc., wood carving, iron work, bronzes, silverware, jewelry, enameling, china, pottery, glass, wall papers, furniture, stained glass, book bindings, almost everything made in America in which the art of design is a chief factor. The collection cannot be said to be complete for space was to an extent limited, but it is remarkably comprehensive and representative.

It is gratifying to note furthermore that whereas there is a wide range of exhibits and their choice was to a great extent left to the exhibitors, the standard maintained in artistic merit is higher than many would probably have supposed.

The collection of American-made tapestries is exceedingly notable and the most comprehensive which has as yet been set forth. This collection is shown in the beautiful foyer of the Museum.

A notable feature of this exhibition is a room furnished by a group of manufacturers and makers as a typical American Family Room of today. This is an innovation and one most welcome, as in it the exhibits are shown relatedly and in the places for which they were designed.

Certainly such an exhibition as this manifests an appreciation on the part of American manufacturers of the value of art in design, as it has no commercial aspect.

A fuller description of this exhibition will be given with illustrations in a later issue of ART AND PROGRESS, which is to be devoted almost exclusively to the subject of American Industrial Art.